

Feminist fruit grains

by Mark Lurie

The mystic branch of the women's movement is on the warp/ath in Montréal once again. This Saturday, September 24th, the Concordia Women's Centre is holding a series of workshops entitled *Women and Spirituality*. The event is aptly characterized by the slogan, "Weaving our Strengths and our Differences."

The Women's Centre is funded by the university as a drop-in organization where the female population can plan events, read up on current literature, and discuss women's issues. It is not affiliated with Concordia's lesbian organizations or political-feminist groups, although members from those movements are often involved with the centre.

Open to students as well as staff and faculty members, the

Women's Centre is utilized by a wide variety of women, and the upcoming "spirituality" event will try to emphasize this diversity. The "Weaving of Strengths and Differences" is their 'positive' way of breaking down the barriers of age, race, class, language, and sexual orientation.

"Women and Spirituality" is based on the idea that because of their natural spirituality—the very power to give birth—women have something substantial to offer humanity with regard to solving domestic strife, foreign conflict and environmental problems. Anne Michaud, a freelance consultant for women's organizations and community groups feels that because of their childbearing abilities, "Women are well-positioned to bring awareness of the power of life to the earth."

This form of "spirituality"

may or may not be called a religion. While the movement is multi-denominational and open to many different schools of thought, women's spirituality can be seen as an alternative to traditionally male-dominated religions. Susan O'Donnell, coordinator for the Women's Centre says that these institutions "run contrary to women's basic-being" insofar as the existence of hierarchies within them "presupposes that people have power over one another." Resource coordinator Alison MacPherson adds that, "Some women feel the need for a spirituality symbolic to them—that is, a feminine spirituality."

Although feminine spirituality is ancient (as is evidenced by the many goddesses in polytheistic religions), the modern school of thought was given impetus in the late 1960s by a theologically-trained American named Mary Daly. Her first book, *The Church and the Second Sex*, arrived on the heels of the second wave of feminism. It was essentially a critique of the Roman Catholic Church, and asked such provocative questions as "Is God man or woman?" Her works have brought yet another mind-frame into the ever-broadening women's movement, though whether that frame has become warped in Daly's later work is a matter of debate amongst serious feminists.

It would be erroneous, however, to think that the issue of female spirituality stops at conflict within established religions. In fact, the upcoming workshop is given additional inspiration by a self-proclaimed witch named Starhawk, who has written several books and last year gave an address at McGill. Among her beliefs is that women, as givers of life, possess a healing power. (Thus, any scratches or slivers incurred during her well-known pagan wilderness adventures are handily dealt with).

All the workshops at this year's event deal with the topic of spirituality and how it relates

continued on page 10...



UQAM hosts Nietzsche's brothel fantasies

by Mani Haghighi

Mass Media invades my bowl of cereal... Pain and fear are fertilizers of Social Development in the Modern World ... I am only a mermaid whose tail has been cut off and who has been forced to suffer on land in a city apartment... 25 minutes of structured sensation created in the year 2017...

If all this sounds like blind-folded water-skiing through a horrible Orwellian nightmare, you're on the right track. Actually, these are all extracts from the descriptive passages promoting PERFO 1, UQAM's new multi-media event set to take place tomorrow night at the Studio d'Essai Claude-Gauvreau. This unique show was organized by the Université du Québec à Montréal and promises to be the Montréal art community's iconoclastic answer to the Big Bang.

PERFO 1 was conceived by UQAM theatre major Nancy Tobin as the first in a series of annual events aimed at redefining the status of local artists. The distressingly low profile of Montréal's performing artists (or "stage

artists," as she prefers to say) prompted Tobin to get together a group of UQAM students to lobby for financial support for the show and to conduct auditions for all interested parties.

This happened last February. Since then, students from UQAM, Université de Montréal and Concordia, as well as some professional artists, have been busy boiling the multi-media soup. McGill people were also invited but for unknown reasons they were unable to get involved. Despite that lack, there are still four hours' worth of material in PERFO 1.

In an interview with the *Daily*, José Babin, a theatre major at UQAM and one of the event's organizers, insisted that it is aimed not just at the artistic community but at the general public. "The show," she said, "is for everyone. There are not many places in Montréal where you can go and see this kind of a thing. These performances usually don't run for longer than fifteen or twenty minutes each and can be performed to a large audience only if they are

done in this sort of a format. This will attract all different kinds of interests."

In fact, not all of PERFO 1's performers are even Arts majors. Chantal Paquin, for instance, whose work merges quantum theory and classical Indian Bharata Natyam dance in an exploration of the space between life and death, is a computer graphics designer.

Peter Mantello will present a silent/musical cinematic monologue in the first, second and third persons entitled "Another Green World" as part of the PERFO evening. Mantello, a film student who graduated from Concordia last year, began the project as a silent film, a monument to what he calls "the future world's urban hyper-realism." As the work evolved, he decided to add a monologue and live music to his basic material, creating a bizarre exhibition of fear, distrust and magnified alienation.

Subtitled "An umbilical discord," "Another Green World" sounds like a nihilistic horoscope of the post-modern world, the kind of thing that Nietzsche would dream about on his way to the brothel. In fact, the polluted horrors of the

modern world seem to compose the very skeleton upon which the concept of PERFO 1 is based. Even Garcia Mossa's comic mime about an ex-mermaid waiting for a dial-an-orgasm phone-call uses a metal scaffold as a metaphor for the cell-like claustrophobia of city apartments.

As long as it has a valid social message and an original format, anything goes, it seems, into the multi-media mixture—although the chances of seeing a Cole Porter mini-revue are pretty slim. Practically every single art form is promised some sort of representation on the PERFO 1 stage—drama, music, cinema, photography, tape-work, and even, as unconfirmed rumour has it, Maoist-Existential tap-dancing.

If you're even slightly interested in any of the above, go the Studio d'Essai Claude-Gauvreau, Université du Québec à Montréal, Judith Jasmin Building (corner of St-Denis and de Maisonneuve) Room J-2020, at 20h30 on Friday September 23 and get very psyched for the most promising show in town. For information call: Nancy Tobin 521-0547/José Babin 279-6726.



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Directors wax fluffy in opera film

by Immanuel Legorburu

You don't have to love opera to like *Aria*. In fact, knowledge of music drama may prove to be a liability in appreciating this anthology of ten short films by ten prominent directors. Compilation films tend to be a quick and easy money fix for the filmmakers, with the end results reflecting the misplaced creative priorities. But as often as not, *Aria* succeeds. The music video form has been elevated here to a level of artistry that rock videos rarely achieve. Perhaps it's a result of the music—the profound range of feelings opera surveys as opposed to the mundane teenage angst often peddled in rock.

The film is a lush and sensual venture into the land of passion. Some of the segments display a tangible texture, a palpable juiciness which reaches an orgasmic crescendo at times. They reflect opera's unbridled penchant for overwhelming the viewer's senses. Yet *Aria* is an insubstantial, insulting film. It is rarefied fluff. The movie is so elegant and polished that it seems, finally, to be about its own weightlessness—not so much a thin high-culture-meets-pop-culture operetta as an operatic meditation on the thinness of the high-culture-meets-pop-culture ethos. It's an intellectual's video beach party movie: indulgence degree zero.

Aria is far from lifeless, though, even if half the episodes can be considered briefly and passed over as mere garnish (like the bacon bits at a first-class salad bar). Amongst the latter is Charles Sturridge's segment, which is all dour style, while Bruce Beresford is content to play voyeur and watch a young couple disrobe in an English mansion. Robert Altman's effort chronicles a "mad" night at the opera in seventeenth century France, but it is all restless energy and lacks coherence.

Derek Jarman gives us a pictorial representation of "youth's a stuff will not endure" in the image of a nostalgic old diva taking a final curtain call, her mind awash with memories of the spritely young woman she once was. It's all very sweet, but a trifle too precious. And Bill Bryden's connecting sequence is dull and takes much too long in showing John Hurt dressed as a clown.

But there's some good stuff, too. Nicolas Roeg sets his period piece in pre-war Vienna where a group of terrorists attempt the assassination of King Zog of Albania. Roeg's wife Theresa Russell is King Zog and the proceedings are shot exquisitely. Jean-Luc Godard is

also his usual baffling self. Murder is in the air in a Paris gym as two sorceresses dust off the body-builders, one of them intent upon revenge.

Julien Temple directed the wittiest episode in the film with quick gags and endless tracking shots. He plops "Rigoletto" (the only aria I recognized) into a sex resort of sorts. A movie

producer philanders in a room decorated in Late Neanderthal while his wife dallies in Heidi's Hideaway and an Elvis impersonator lip-synchs "La donna é mobile." Director Frank Roddam knows that Las Vegas and Wagner were made for each other. In another Western hotel, he has Tristan and Isolde execute a quickie marriage and

a slow double suicide.

And Ken Russell was made for *Aria*. His voluptuous grandstand style fits the opera like a hand fits a glove. The images are the last frenetic dreams of a dying woman. The segment cuts from ancient astral priests dressing her for a mysterious ritual to the scene of a car accident and a hospital.

Sumptuous visuals and outrageous connections are all the rage in this one.

Aria is ideal fare for a slow, lazy Sunday afternoon when all you want to do is sit back and wallow in Never-Never Land without rotting your mind. As Alex Dularge would say, "It is gorgeousness and gorgeously made flesh."

Scrivener—something to put on a coffee table

by Bob Brown and the Bastard Son of Bud & Judy

So, what's a Scrivener? Why, it's an anthology of varied literature and visual arts published annually at McGill University. And what do you with it? Well, you read it, savour it, smile sporadically, and put it on the coffee table to impress your friends.

Scrivener offers a diverse selection of poetry, most of which makes for enjoyable reading. While some of the poems achieve brave new levels of redundancy, to dwell on these would be unjust. One that might leave you cold is Malcolm Mackenzie's "Give Not This Water," which is more pretence than substance. "Mexican

Metaphors" by William McLaughlin contains some wonderful imagery but becomes painfully awkward in places. To wit: "The land is Instant Water: open the package and add... water."

Gay Brewer's "The Monolith" is an amusing look at one minute in the life of human pride. The phallic play is all too

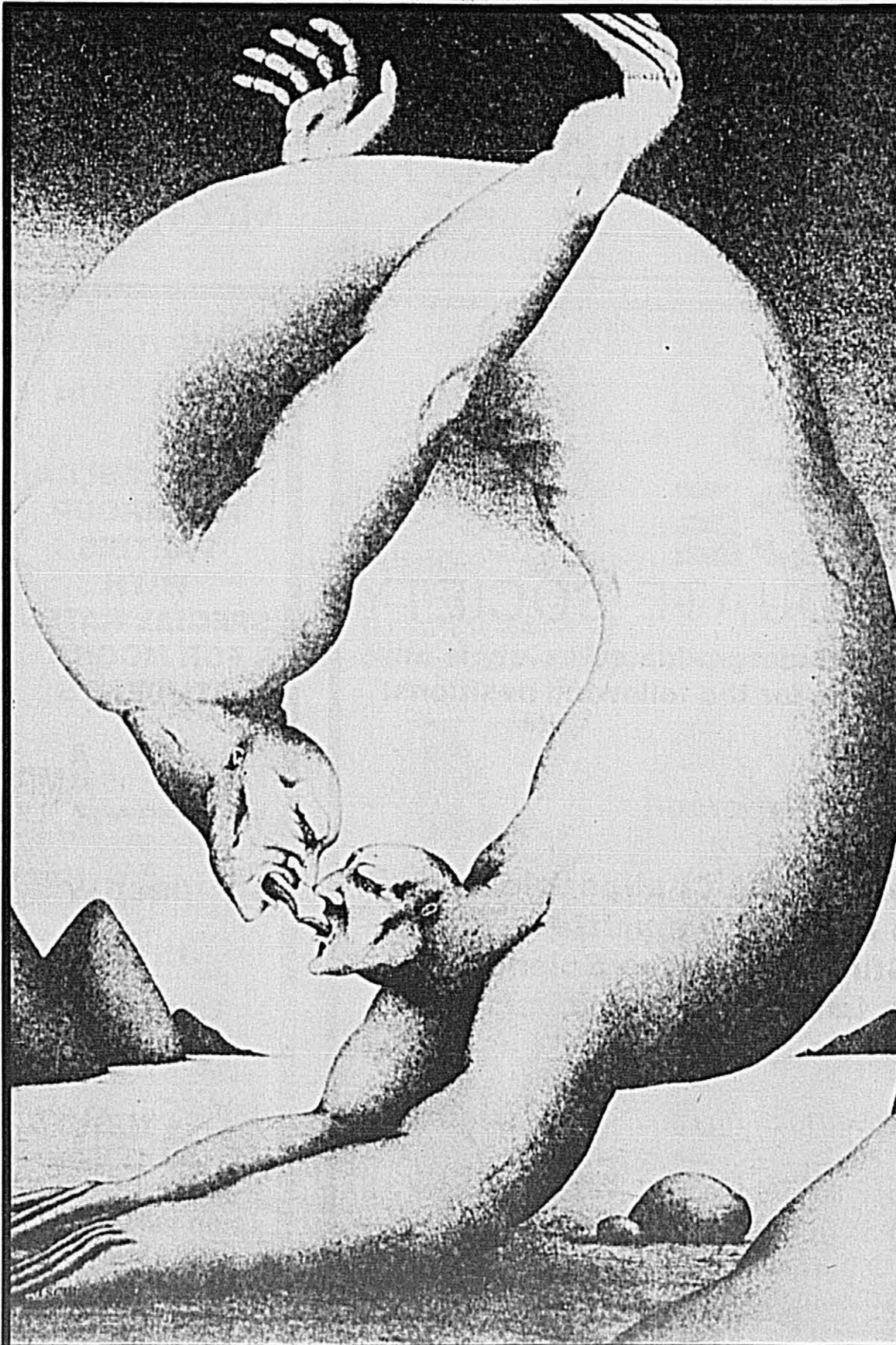
obvious, but the observation is uncomfortably accurate. Perhaps we all compare too much.

Leslie Nutting explores the tyranny of obsession in her melancholic "Absences." The lover/parent/god figure of the poem has become the writer's entire world. While it may perhaps have once been a beautiful, habitable one, it has become an asphyxiating, inescapable void. But the author is by no means an innocent victim of her possessor. One gets the impression she would possess her lover, but the power struggle has simply not ended in her favour. The servant, it seems, has become the master.

In "Dreamers Caught Between...", Nick R. Zemaidek examines reality from the other side, seeing truths which escape others. He begins by apologizing for his personal insights and then attempts to reconcile himself to another's rationality. The apologies, however, are back-handed, and the reconciliation half-hearted. In the end, he sees that his flash "upon the water's face" is more meaningful than anything the rational world has to offer.

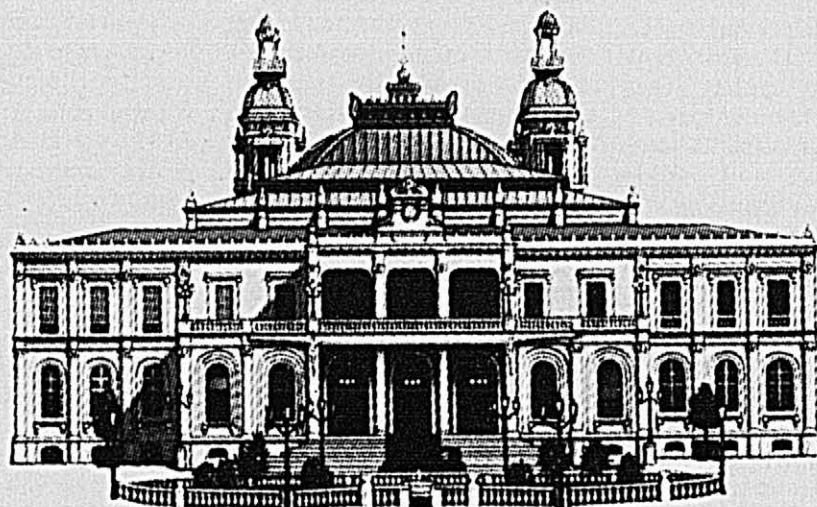
Well worth savouring are the two short stories by Ken J. Harvey. Harvey's creativity is refreshing, and his prose style is smooth, drawing the reader quite willingly into the story. "Orange Shadows And A Sound That Is The Two Of Us" leaves one with a strangely satisfying sense of fey. Whatever initial pity one has for the ageing blind man in "The Blind Seeing" is quickly replaced by anger and genuine dislike (to put it mildly) as Harvey tears down social stigma, twisting one's preconceptions of the handicapped.

Dwayne Perrault's "A Letter To Mr. Wilson" is potentially the best reading in the Scrivener, save for Perrault's annoying device of 'riting evreethin fonetiklee', borrowed of course from the stories of W.P. Kinsella, whose tales of life on a mythical Indian reserve are perhaps too closely echoed by Perrault's. Life, death, love, midlife crisis and all, are to be found in Roger Brendan Boylan's "The Heart Has Its continued on page 9



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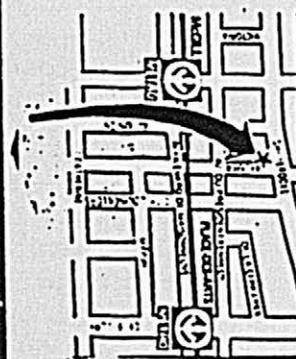
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by Chris Marshall

It was bound to happen. A "non-traditional interpretation" of a Greek tragedy. Aeschylus' *Prometheus Bound*, is running through Sunday at 3479 St-Laurent on the top floor of the Csarda Restaurant. The show is a production of the Montréal Art Theatre, a newly-formed experimental anglophone group whose first presentation was this summer's *Man in a Cage*.

The most immediately striking aspect of the reinterpretive nature of the performance was the casting of Laura Mitchell in the role of a female Prometheus. This original idea was carried off quite successfully throughout the show. The blacksmith god Hephaistos was also played by a woman (Janis Kirschner), as was Zeus' lieutenant, Power (Jane Gilchrist). The gender switch in the divinities served to underline Prometheus' maternal care for humanity in the giving "of Fire and the Arts to Humankind," for which she suffers cruel tortures from Zeus.

It also created a sororal affection between Hephaistos and the chained Prometheus.

The other significant deviation from the Greek play was a thematic innovation stressing the liberating qualities of the imagination, especially as regards the theatre. Prometheus' conversation with the Chorus is segmented into three episodes, recounting various myths associated directly or thematically with Prometheus' rebellion against Zeus. The Chorus performs for Prometheus, who is thereby granted a temporary release from her suffering and (joining in the spirit of play) the accent of a Russian Gypsy. Prometheus is free from her physical torment during these episodes, only to return to howls of pain at their conclusion.

This ongoing motif, although not found in the original play, and presented too opaquely for some audience members, was consistent and credible throughout the performance. The ironic ending of a sudden unexplained unbinding ("looking forward to Shelley,"

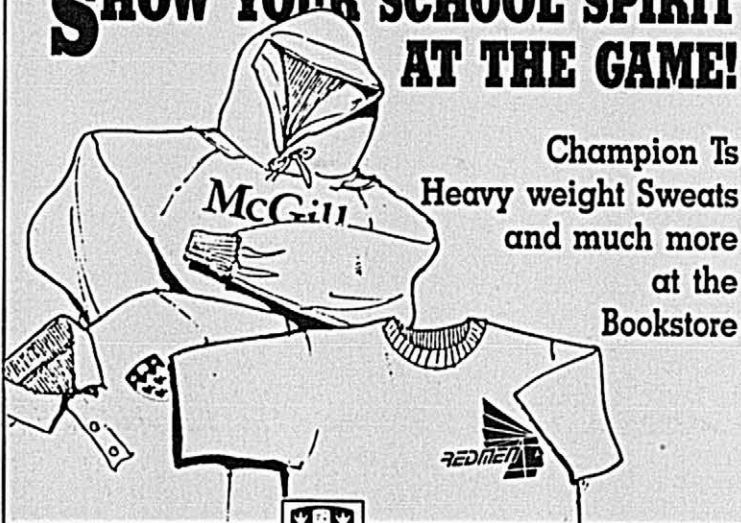
Mitchell said) undermined this theme, however, because the physical release makes the earlier mental releases seem trivial.

The MAT sees audience-performer interaction as an important part of its agenda, and so the performance concluded with an (optional) audience-actor-director rap session to evaluate the effectiveness of the work and the spectators' personal reactions. One audience member viewed it as a theatrical tour-de-force for Io, one of the two Chorus members. Another saw an emphasis on Prometheus' mythological affinity with tricksters. Director Kerk Fisher actually promised to take the evening's debate about the play's ending into account in possible re-workings of the staging (even before the end of this run).

Directing any play in which the protagonist must be immobile for an hour and a half is doubtless a challenge, and in this way Fisher acquitted himself well. Dynamism was never lost for long. However, little effort was made to preserve the unique nature of

continued on page 10

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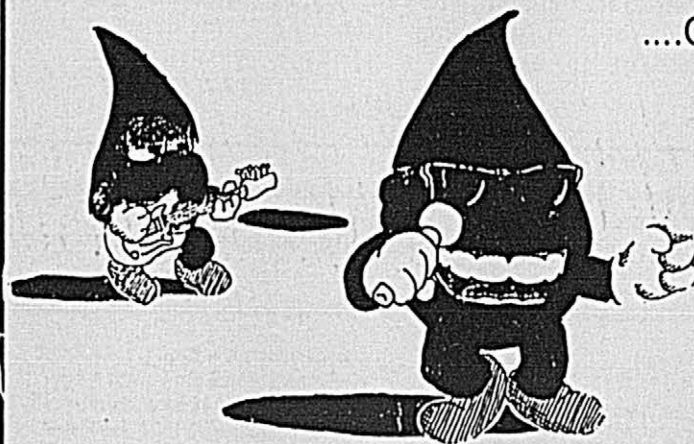
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A show worth reading

by Elizabeth O'Grady

Active Process, at Dazibao Centre de Photographie, is a show worth reading. No, that's not a misprint, that's what I said. The curators of Presentation House Gallery, North Vancouver, have gathered together fifty-seven books created by artists. They're not traditional books, and they should lead viewers to question

created in 1984 to 1986. Entitled "A Case Study in Finding an Appropriate TV Newswoman (a CBS docudrama in words and pictures)", the book raised some interesting questions about the relationship between media and culture, and

superimposed image of the two is formed." He isolated this image and froze it.

The work includes amusing samples of various newscasters, superimposed to create one androgynous person or, in the cases of mis-matched faces, to create moustached, rolling-eyed video aberrations. The "good fits" are surprisingly unified, and neat to look at. But do the networks test for knowledge of current events as rigorously?

Heineken also questions the popular overemphasizing of visuals. "The accelerating tendency to accept the basic physiognomic premise is predictable in technologically jaded cultures. This phenomenon parallels and is inexorably bound to the belief systems about photography and to all its commercial media stepchildren," he says. Most people believe a photograph is a far more objective image than a painting but in most cases it isn't. The lighting, the selection of the image, and even the angle from which the photograph is taken—all shape the final product and all are a conscious decision on the part of the photographer.

Carol Konde and Karl Beveridge show quite a few pieces. "It's Still Privileged Art" maintains, among other claims, that artwork should no longer be evaluated by universal standards, but by how it affects a certain group of people, or expresses something for a group, but not necessarily for everybody. This is true in some cases, not in all, but it is not really new.

Some more information on the artists' intentions would have made the show more meaningful. Many books did pose questions in their very format and structure, as well as their content, but it would have been more informative to have the speculations of the artists recorded separately as well.

One last thing, if you go, wear the gloves provided so the books keep clean. They're on your right as you walk in, but I didn't see them until I was about to walk out. Then I felt gauche. Also not something new.

showed a wry humour concerning the attitudes of TV networks.

Heineken's task was to use photography to try and decide which applicant for the position of female newscaster would "fit" visually for viewers in relation to the existing male newscaster. Heineken used an innovative technique to see how well the prospective teams "matched up": "When a video frame is stopped at that exact moment when the studio cameras are switching from one person to another, a striking



their conditioned expectations. The books are a mixed bag as far as technique, style, size, and ratio of photography to text are concerned. Some are hand-made, some printed in large or small batches. At first, the viewer expects all the books to be aesthetically or artistically appealing, simply because they are on display in a gallery. Some are meant to be seen as artworks, while others are meant to convey concepts rather than make a visual statement.

Still others, sorry to say, do neither. "17 BOOKS" by Liz Magor is self-satisfied without justification. Each page turned with a clunk because of how seriously the book takes its pointless yet obvious self.

One book which intrigued me was by Robert Heineken and was



listingslistingslistingslices

by Egg Salad, private eyesore

Tonight. It's the night of the living lice... wear your headgear... stay inside! Or, reggae-o-ramas at Rising Sun. This time with Mango, a reggae Orchestra. At Foulfoules, Sun Force, also Reggae, from TO. Who are they trying to kid? We know they don't have sun there, either. Also, Swinging Relatives (SKASKASKASKASKA!), and Me, Mom and Morgentaler. Management students are having a ripped jeans party at the ballroom. (I didn't know they wore jeans—they must be shopping now and ripping fast.)

For the blues in you, at the American Rock, James Dean Band doing "obscure covers". See if you're a blues keener... how many do you recognize? The Third Stone at Station 10. But the first is always better than the sequels. Prometheus continues at Montréal Art Theatre and there's free Theatresports in the Alley, if your eardrums are too delicate for all of the above.

Friday. Bo—ring. Pre-game bash at Union building, but I admit this is a pathetic suggestion. The gig calendar is empty. But McGill Film Society is showing Wim Wenders' Hammett (Wim Wenders is really cool so we try to mention him in every Supplement) and there's Perfo 1 at UQAM, worthy causes all. But make sure you get lots of rest, because...

Saturday Night of nights. Who can decide? Not me—I can't even choose my favourite chocolate bar. It's the toss-up of the Montréal's faves. At Concordia's hall building—The Nils. Inspired by

Never Mind The Bo... managed to finagle Ch... into producing their first... That gets them a point... but don't worry—they're suited for the non-alter... be.

Jr. Gone Wild from... dragging along the dr... Jerry Jerry. Movin'... country-blues. Talk Sh... still at Concordia! O... home-grown, McGi... even—maybe the next F... show I saw was upbeat... sorta pop, but no bub... Finally, Sons of the D... was a typo, I swear) so... "Esprit Hardcore" ver... Martin boots. All the... ought to be quite a st... wait. Same bat-time... bat-channel...

At Foulfoules, the l... return of the Dough... know, those skelet... covering downtown th... giving you nightmares... They've been tour... America, stopped off to... their second album on... now they're back w... oldies and hopefully a g... newer stuff. Kastner... manages to... quasi-dreadlocks, an... and stage antics o... challenged by Chi-Pig... and fast rock, they... challenging toss-up to...

Or, if you're into ma... guards, there's yet a... floors.

Sunday Night. Joh... the Dogs at American R... I still dunno if they're...

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Billy Bragg still waiting for the great leap

by carl p wilson iii

It is a week of great joy for scythe-wielding folkies across the world when, as he has this week, Billy Bragg releases a new album. Bragg made a name for himself by having the guts to solo with only an electric guitar slung around his shoulders and a Labor Party endorsement in his back pocket in his native England, and is now fairly well-known in Europe and North America for his quirkily poetic socialist anthems and examinations of the foibles of modern relationships.

The album is entitled *Workers' Playtime*, gleefully adorned with a tableau of Maoist socialist realism and the slogan "Capitalism is killing music" emblazoned beneath it. The Maoist graphic theme is consistent throughout the package, with plenty of Chinese ideograms (most notably a set meaning "Man/Woman/Together," rather charmingly marrying Bragg's most prominent concerns—socialism and romance) and bizarre pictures of Chinese bicyclists to eye while the music plays. And for those who find Billy adorable in that sad-eyed dog kind of way, there is the requisite photograph.

But this is all window-dressing, really (and not quite as titillating as the Mayakovsky insert in Bragg's "difficult third album" *Talking with the Taxman about Poetry*). The most interesting thing about this album in the Bragg chronology is that it really marks a complete and, I suspect, final departure from the "guy and his guitar" sound that has been slowly eroding since Billy first brewed up.

With the exception of the *a capella* rendition of the war ballad "Tender Comrade," most of the album is recorded with a full band. This is slightly disconcerting on the first listen—trembling hearts crying "Has he sold out? Has he sold out?"—but it soon becomes clear that the complementary noises do nothing to alter the essence of Bragg's songwriting, which is arguably the freshest on the current pop scene.

The songs themselves are a natural development of the Bragg we have known for most of the decade. One of the most pleasant aspects of

post-feminist, unemployment-stricken climate. The poignancy of his romanticism (sometimes misinterpreted as misogyny) is derived from the struggle of the male to accept female autonomy and the utter realism of the relationships depicted. "The Short Answer" is a good example.

But the most verbally and musically joyful track is the final one, "Waiting For The Great Leap Forwards," which is a very light-hearted look at the effects that Bragg's own socialism has had on the pop audience. One verse offers him in the midst of a fanzine interview—"Mixing Pop and Politics he asks me what the use is/I offer him embarrassment and my usual excuses." The final anthemic choruses repeat the line "Waiting for the Great Leap Forwards" while Bragg calls out sarcasm on the back-beat, culminating in the advice, "So join the struggle while you may/The Revolution is just a t-shirt away."

This measure of self-criticism is a step in maturity for Bragg, who is currently on tour in Canada and will saunter into Montréal sometime in early October. *Workers' Playtime* offers the wit and insight of earlier albums without the occasionally strident moments that may have marred those works, and is commendable in its blend of expansion and consistency in Bragg's lefty, puppy-dog, Cockney struggle.



the album is that it seems to progress in quality with every track, not to say the first side harbours duds. The music is melodically subtler than on previous outings (despite the presence of the band) but as always with Bragg the tunefulness is never strained. "The Only One" (a cello and guitar ballad of great (dare I say it?) sensitivity) and the romantic chronicle "The Short Answer" are particularly remarkable in this regard.

As for the lyrics, they are as usual strangely singable prosaic poems full of imagery off-set by extreme mundanity. Some individual lines are worth quoting just so you won't miss them if you don't purchase the album—"I hate the arsehole I become/everytime I'm with you," "The chain that fell off my bike last night/Is now wrapped around my heart/Sometimes I think Fate has been/ Against us from the start," "Between Marx and marzipan in the dictionary/there was Mary" and "All my friends from school/ Introduce me to their spouses/While I'm left standing here/With my hands down the front of my trousers" are just a few of the vignettes and Bragg-isms scattered throughout the lp.

The love songs on Bragg's albums are always impressive because he is almost the only songwriter consciously working in a decidedly

In a continuing series, the Daily presents a Graphic Review for those suffering textual burn-out due to overly intellectual pursuits—for the overly literate, one might say, overtaxed by reading and writing material about the relationship of Habermas, Foucault and Oedipal complexes to feminist theory and science fiction novels—and the like. So turn off your mind and look at the face of Owen Smith who tells us "Good golly, what entertainment! It was like Jackie Gleason gone evil!"



PERE UBU

live at Club Soda
September 15, 1988

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"Arrsss" or

Ass. Why don't they say Johlmy Ass?

Wild Side at Station 10, and nearing in on the quarters of Battle of the bands.

Monday at Station 10, LPTGOF, (or perhaps LPTASS), versus Band of Bob. At last sighting, Bob was was a one-man show, sort of like Dick Van Dyke in Mary Poppins. But a lot funnier.

Tuesday *Art Rock*, Lard Bedaine at Poodles. Wear black. Talk literature. For the opposite effect, Beast of Fools has traveled from Calgary to Station 10. No literary knowledge required, although I hear there might be a pop quiz on the anatomy of émigré hockey players.

Next Thursday (we're cheating a bit, but it's a big deal), the big bash opening of The Rialto, Montréal's new rep cinema, the soon to be haven for anglo film fanatics. It's FREE, meaning I'll be there. Live bands will be featured for the party—Errol Wood, Swinging Relatives (SKA, in case you missed them at Foufounes, or if you wanna see them again—that's SKA), and the man with the prehensile mouth, E.J.Brulé. It took me till halfway through one of his concerts to notice he was holding a shovel, not a guitar. Voice and instrumentals all in one, asking, "How can you be so white and be so funky?" If you catch this early enough, he's also playing Tomorrow night (the 23rd) at that place above Mamma's on Pine Avenue, whose name escapes me. And for the record, The Partridge Family will not be performing anywhere this week, but I'm working on it.

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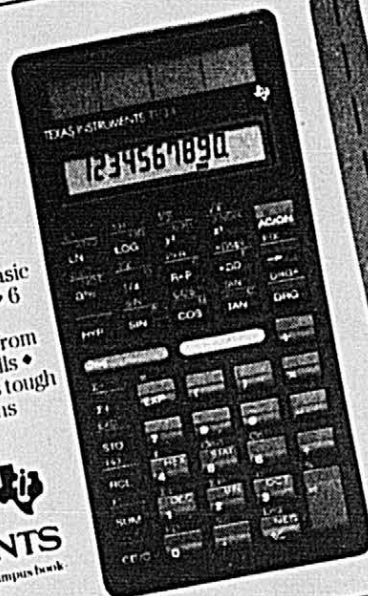
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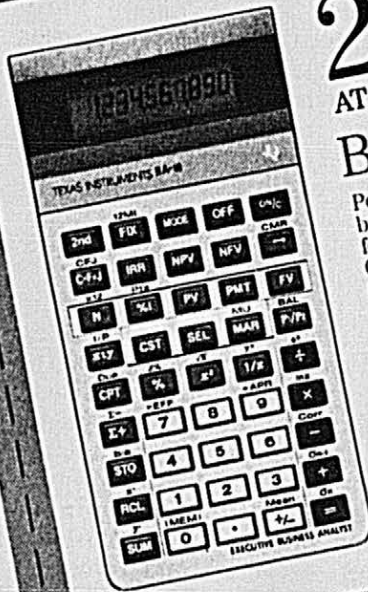


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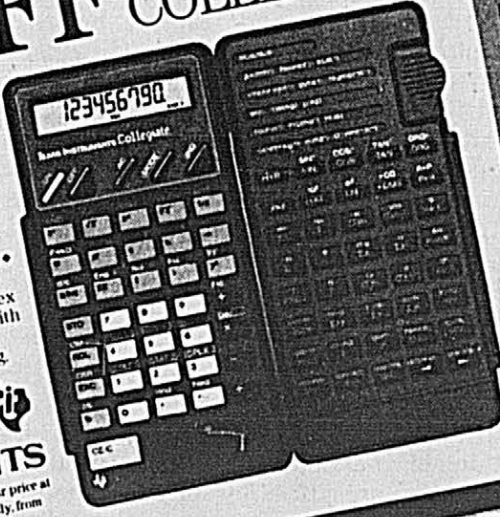


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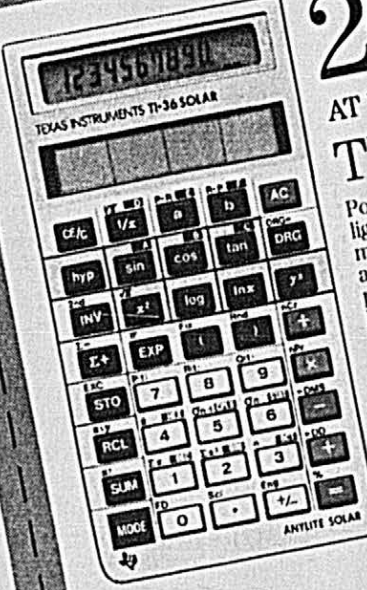


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TEXAS INSTRUMENTS

LETTERS

To the Daily:

Sexism slowly drains out of participate in politics. More TV commercials—daddy now women get together and "take washes the dishes, mommy back the night" to increase reads the Globe and Mail—but public awareness on the danger it has found another place to live for women walking alone at and is alive and well in another night. And we know of this media form: the video.

On these videos, flesh is in the Daily—rape is not a exposed, hips are swerving and outside-campus thing. So on the one hand we have camera. These scenes could women taking care of women's have their place in a well-made issues and men acquiescing, adult movie or in a art exhibit; participating or simply however, on most of our videos, listening. The effort on it does not have a place.

No, this is not another "let's towards changing attitudes and get these male chauvinist pigs" some of these "bad" attitudes, thing. This is more about the as in advertising have changed. women who agree to portray On the other hand, it is these passive sexist roles, either difficult to have the male singing themselves or simply population change its attitude accompanying to some rock/ towards women when there

pop star.

Women got together and achieved great changes so now women vote and better yet

seems to be no problem with the youth entertainment filled with women prancing around the giant screen to the music of the latest hit.

Now, there does not seem to be any handcuffs on their hands nor any guns pointed to their heads, so why do they do it? Well, the answers vary from environment to stereotypes, but the question is really not there. I propose we go beyond this and direct some of the well-meant slogans and efforts at our fellow women.

Shouldn't the ball stop bouncing into the next person or available excuse's court? The ball should stop. It should stop right at the woman who participates in such image

distorting videos.

Yes, we should stick together in serious issues such as rape or the danger of going to the mall. But we should also not be afraid to speak up against other women who perpetrate the sexism through degrading postures and passive attitudes as seen in the media and most especially on the videos.

Susanne Maitre
Arts U2

Mani Haghighi
Arts U1

To the Daily:

It's far too early in the year for the McGill Film Society to be making unacceptably embarrassing mistakes, but here we are. Last night the person responsible for picking up the scheduled film and projector "simply forgot" to do so.

This grave moment of irresponsibility would probably have been slightly forgivable had it been "Saturday Night Influenza" or "Friday the 13th part XXVII: The Castration of Jason" that was scheduled to be screened. Had "The Return of the Killer Tomatoes" been the

scheduled film, the mistake could have even been looked upon as an act of moral and social consciousness.

But no! It was Fritz Lang's classic cult film "M" which we were deprived of the right to see. I sincerely advise the organizers of the McGill Film Society to get their act together. We simply do not deserve this—and neither does Fritz.

...scrivener

...continued from page 3

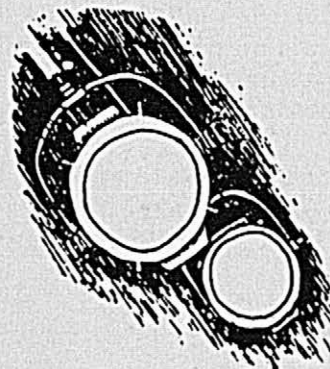
Reasons". Set in Dublin, this is the tale of a newspaperman's fascination with an illusive, haunting woman.

The two interviews included in the collection act as bookends, constructing the context in which to read the prose and poetry. Ernest Alston's interview with Canadian writer Timothy Findley is broad in scope. The conversation with the author of *The Wars*—although very relaxed—steamrolls through Findley's views on the artist as political activist, the future of the arts in Canada, and free trade before delving into specifically literary topics. Once into the "muck" of the creative process, Findley becomes increasingly animated. Findley's love of his craft is evident and he speaks freely on not only his own work—especially in the area of character development—but also on the work and lives of writers.

If you are in any way creatively inclined, you will appreciate Patrick Lane's observations in Diane Mosher's interview with the Canadian poet. At times it seems Lane is about to espouse relativist theory, but he steers clear of this, instead offering some pointed and practical ideas on the poet's perspective. Lane believes the writer—and this can be extended to include all artists—must step outside of society to be an effective observer and produce work that is an honest reflection of human experience.

Unfortunately, the 8 1/2" by 11" magazine format doesn't do Bruce Salter's graphics the greatest justice. Salter's style—a combination of Escher and Dali—is more suited to a larger format, but we'll only put a little 'cause at least he's getting exposure, right?

That's definitely the name of Scrivener's game—exposure. Offering a forum for North American writing and general artistic talent, it upholds the conviction of Louis Phillips, whose poem, "Columbus, Ahead of his Critics, Lands on the Island of the Damned", appears in the *Scrivener*—"If one believed the critics one might think: It is only the duty of the world to make us small."



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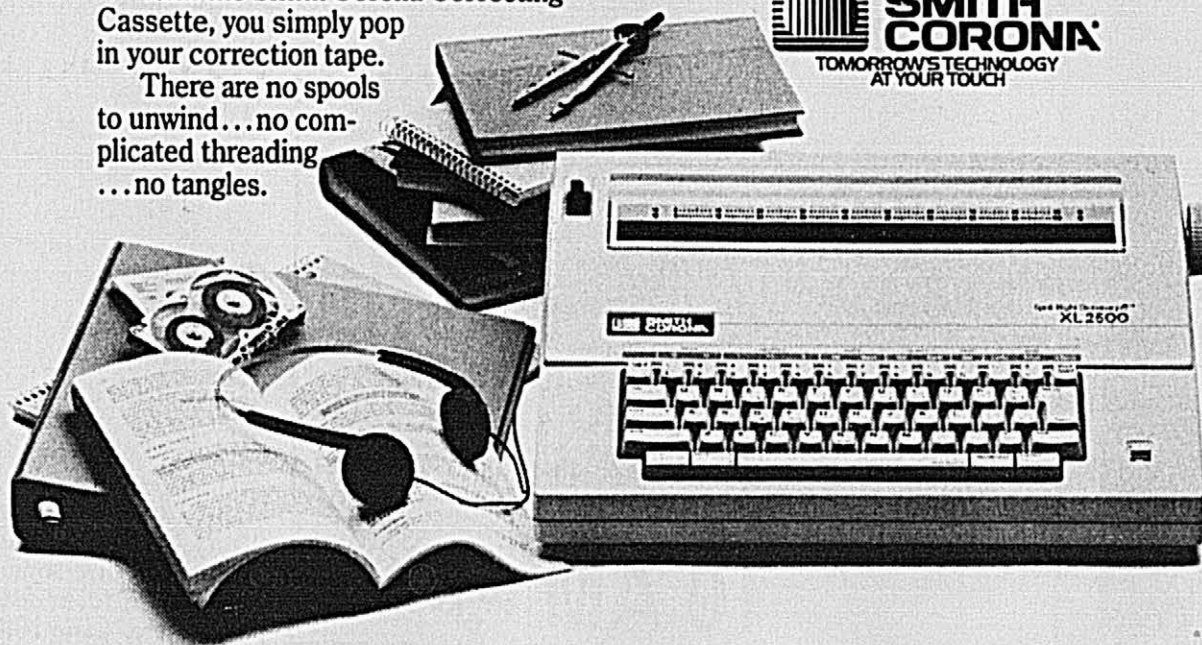
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Date: Sunday, October 2nd, 1988

Location: Hotel Ruby Foo's
7655 Decarie Blvd.

Time: 9:00 A.M. - 5:00 P.M.

... more
feminist fruit
grains,
please

...continued from page 1

to politics, sexuality, and lesbianism. The day will begin with registration and video screenings, followed by workshops, and finally will close out with a ritual of 'song, dance and the sharing of fruit grains.'

According to Anne Michaud, the ultimate goal of the workshop is to establish a network dealing with women and spirituality, enabling those involved to 'connect' with other women across Canada and the U.S.

The day gets underway at 11h00, and all women are invited to attend. Males interested (or perhaps animated) by this kind of workshop, however, should be forewarned. This activity is for women only. For more information, Susan and Alison urge you to call the centre at 848-7431, or drop by during their office hours (13h30-6h) at 2020 Mackay, downstairs.



...rock

... continued from page 5

Greek tragedy and present a view of ancient drama for a modern audience—instead, broad farce and occasionally-successful humour were imported freely. The connection of all the Chorus' props with the story is not entirely clear. (Although the funnel and the wagon were relatively straightforward, the radiator-fan cover was a little more obscure.)

The MAT production is not for purists. It is not for individuals desiring to see ancient drama, nor is it for those looking for a traditional evening of theatre. It should hold interest for those interested in the relationship of art to life and art to suffering, and those who enjoy supporting small local theatre. Those who go will be pleasantly surprised by a vague semblance to something once written by the great Attic dramatist, Aeschylus.

CLASSIFIEDS

Ads may be placed through the *Daily* business office, room B-17, Union Building, 9h00 - 15h00. Deadline is 14h00 two weekdays prior to date of publication.

McGill students: \$3.00 per day; \$7.00 for 3 consecutive days. McGill Faculty and Staff: \$4.00 per day; \$2.00 per day for more than 3 consecutive days. All others: \$4.50 per day. There is a 25 word limit. There will be a charge of 25¢ for each word over the limit. Boxed ads are available at \$4.00 per ad per day - no discounts on boxing. **EXACT CHANGE ONLY PLEASE.**

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Service agency wishing to engage students in part-time employment Babysitting/domestics/waiting. If interested please contact Les Bonnes, 485-1379.

354 - TYPING SERVICES

Success to all students. Theses, Term papers, Resumes, 19 years of experience, Rapid Service. 7 days a week. \$1.50 double spaced. IBM. On McGill campus, Peel St, CALL Paulette Vegneault 288-9638.

WORD PROCESSING (Lougheed). Professional and courteous service. Laser printer. Theses, papers, resumes, multiple letters. Student rates (schoolwork only). Downtown area. 934-1455, (8:30-19:30).

One-Day-Service. B Commerce background. Editing if required. Quality work. Excellent presentation. Improved grade guaranteed. Skilled with words. Electronic Memorywriter. Academic papers, C.Vs These. 340-9470.

Bilingual professional services. Resumes, cover letters, translation, editing, typing (theses) etc. (Special student rates). Typing courses. Reasonable rates. 342-8197.

Typing Services, \$1.25 per page. French / English, term papers, resumes, documents, etc. Rush jobs \$1.50. Call: 935-1578.

RESULT RESUMES: 17 year proven job-finder. Quality IBM processing-print, in depth consulting, free sample. Also student paper orientating: Tutoring, editing, consulting, typing. 488-5694.

Word Processing and Translation Services.

Repeat letters, CVs, theses, term papers, etc. (\$1.50 d.s.). Business hours. For evenings/weekends by appointment. Milton/University. Mrs. C. Frenette, (844-9817).

Word processing - Word-Perfect™, spelling checked, letter quality printer. Also Word Perfect™ lessons. Alan, 289-9518.

Word processing. Desktop publishing, term papers, thesis on laser printer. Bursary loan forms, rush jobs. Inquire about club membership. Near University 861-6767 anytime.

356 - SERVICES OFFERED

Study Skills: 3 sessions starting Wednesday, September 28. 12:00 - 1:00 p.m. Counselling services, Powell Bldg, room 301. Phone 398-3601 to enrol.

McGill Nightline is McGill's confidential phone service. It's run by student volunteers who are willing to give information, referral or simply good conversation. Call us between 9 p.m. - 3 a.m. (398-6246).

361 - ARTICLES FOR SALE

Rugby shirts, T-shirts, boxer shorts, sweats, coveralls, caps, etc. Team uniforms (football, hockey, broomball, etc.) Silkscreened, embroidered. Call Sport Olympia 683-2438.

Bookbags - leather, canvas leather, canvas widest choice from \$9.95. Leather jackets from \$249, urban camouflage pants \$40.00. EXXA military Surplus 550 President Kennedy, Metro McGill.

Colonial style sofa, chair and end table. Price negotiable. Phone evenings 398-9125.

Sofa-bed, double; also waterbed, double, pine frame no reasonable offer refused 932-9930 Best times early morning and late evening.

Two seat dark brown couch for sale. It folds out to a bed and is in very good condition. \$60. 289-9425.

Typewriter, Manual, worth \$800, excellent condition, asking \$150.00; typewriter table, two inches thick, pine boards ideal for bookshelves. Luxo lamp; etc; must sell all; 381-2230.

370 LOST AND FOUND

LOST: Last week at Gerts Pub, Gold Ring. Sentimental Value, Reward. Please phone Andrea at 522-0740.

Lost Sept. 12. Navy blue and red plastic waterman fountain pen in Binside Hall, rm. 45 (basement). Sentimental value only - gift. Reward. Call 279-8993. No questions asked.

374 - PERSONAL

Need Information? Feeling lonely? Just want to chat? Then call McGill Nightline! We are students talking to students. 398-6246, Monday to Friday, 9 p.m. to 3 a.m. Anonymous and confidential.

Thanksgiving Weekend. Two one way tickets to Vancouver. Departure Oct. 7, 1988. \$180 each, call: 487-4160 - leave message.

Male, unattached, 30, attractive, sensitive, humorous spontaneous. Enjoys romance music, dancing, funny movies, country walks. Like to

meet interesting lady. Box 4253, Montreal, H3Z 3B6.

Will the woman who borrowed my soccer ball Monday night (Sept. 19) please call me at 284-6254. Ask for Vic.

Sitting alone, nothing is groovy, nobodies home, too late for a movie... Do you have a phone? Call 398-6246. McGill Nightline's up till 3:00 am.

At L.C.A. we're having our 68,923rd Annual RIM and HEGGAE party this Friday the 23rd. Come down and experience the Best frat party of the century. 3505 peel.

Come and see what a women's fraternity is all about. Tonight is the "KAPPA KAMPFIRE" dinner. (The highpoint of Rush) from 6-9. 532 Milton. Don't miss it.

383 LESSONS OFFERED

LEARN A NEW LANGUAGE, SWAP YOUR MOTHER TONGUE! RECIPROCAL CONVERSATION LESSONS IN FRENCH, SPANISH CHINESE, ITALIAN, ETC...TROCTEL- the language exchange- 272-8048. A cross cultural network.

Jung studies at the Yellow door. Two courses on the psychology of C.G. Jung, "Imagining God Now" and Jung and Literature" will be given this Fall at the Yellow door. For information call 495-9257.

Italian classes, conversation, help for your assignments, term papers, translations available with mother tongue graduate student. Call Franca (rm. 618) at 398-6369 before 3:00.

385 - NOTICES

ANIMAL RIGHTS! A new group called META-McGill for the Ethical Treatment of Animals is looking for members. Call Steve at 272-5064.

McGill Writers' Guild - A new group for student writers - For more information call 284-4421.

Have a problem your roommate can't solve? (Is your roommate the problem?) Call McGill Nightline, 398-6246. (We live for this sort of stuff)

American College Football. Pitt Panthers Versus Syracuse Orangemen at the carrier dome, Saturday December 3rd. Price: \$55, Reservations: Before Sept. 30th to Michel Paquette, 661-4584.

Auditions for "Cabaret" the musical, presented by James McGill productions, Sept. 22, 4-7:30; Sept. 23, 3-6; Sept. 24, 12:30-4:00, Newman Centre, 3484 Peel (Below Penfield). Information 939-9625.

Satire. Humour. Lampooning. Madness. The Red Herring is a new magazine on Campus devoted to the above. Come to our meeting tonight: 16:00-18:00; Union 425/426.

389 MUSICIANS WANTED

We need a kick-ass heavy dub funky drummer immediately, power stomping thrash and cool jazz a must. Challenges galore. Post-Alternative attitude also helpful. Records!! Tours!! Chris: 284-6058, leave message.

Rehearsal pianist needed for "CABARET" auditions. Must be excellent sight reader. Come get involved in James McGill Productions! For more information phone 939-9625.

392 PARKING SPACES

2 parking tickets - \$60. One month's rental of my outdoor, off campus parking, \$40.00. 470 Prince Arthur West, 9-12 a.m. Suit small cars.

LEATHER AVIATION 249\$
detachable sheepskin collar
EXXA MILITARY SURPLUS
550 PRESIDENT KENNEDY
843-6248

McGill outing club EQUIPMENT SALE

Up to 30-50% off on tents, sleeping bags, gore-tex raingear, rockclimbing gear, mountain bikes, Kayaks, Windsurfers, and much more.

when: SEPT. 28, 29, 30 OCT. 1
Wed. 9:00 a.m. - 9:00 p.m.
Thurs. - Fri. 9:00 - 9:00 p.m.
Sat. 9:00 a.m. - 6:00 p.m.

where: Union Bldg.
3480 McTavish St.
107 - 108
Tel: 398-6817

CONTRIBUTORS: Boutique Nordik, Bernard Trotter, Guy Cotton, Base Camp, McWinnio Cycle, Norway, Nordic, A.B.C. Cycles and Sports, Doug Anakin Outdoor Sports, Triathlon Sports, Le Yéti, Boutique Endurance, Armor-lux, Blacks Camping, Guy Cotton, Ici Sport, Aigle, Can Sport, Peel Cycle, Montagnard Design, Birdy Leo.

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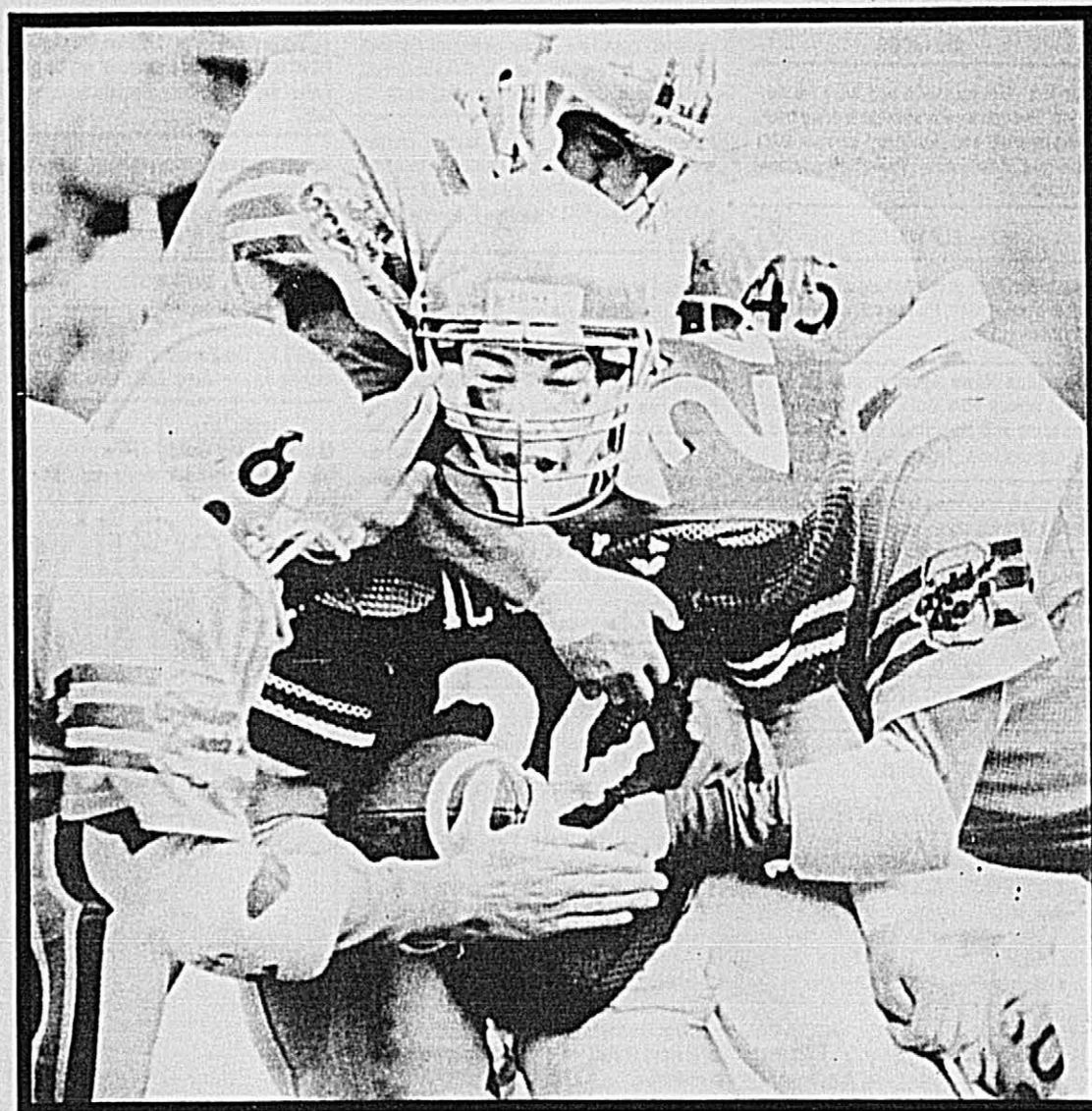
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**THE HOMECOMING WEEKEND
EXTRAVAGANZA**
SATURDAY, SEPTEMBER 24TH, 1 PM MCGILL VS. QUEEN'S.



- Friday September 23:** 7 p.m. CAMPUS CRAWL
9 p.m. PREGAME BALLROOM BASH
(\$2, Union Bldg)
- Saturday September 24:** 11 a.m. BEER, FACE PAINT & MUNCHIES
(Ballroom)
1 p.m. MCGILL VS. QUEEN'S (\$3 for Students)
9 p.m. 4 FLOOR PARTY (UNION BLDG, \$4)

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The Arts and Science Undergraduate Society
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